

## Screen Tide Turned Toward Fathers in 'The Good Provider'

New Fannie Hurst Film  
Threatens to Swamp Them  
Under Wave of Affection.

**REVIEWS**—Miss Vera Gordon and Dore Davidson in "The Good Provider," a Cosmopolitan production for Paramount, mounted from a story by Fannie Hurst, directed by Frank Borzage. Scenario by John Lynch.

At last the screen shows signs of becoming original, though not to an alarming extent. Judging by this picture, film producers have decided it was high time the father had his innings on the silver sheet. The public is no longer to be exhorted to be good to mother, showering kisses and sobs on her with equal prodigality. Perhaps it is even suspected that audiences are growing a bit restless under the strain of having their filial duty presented to them with the regularity of having three lumps of sugar put in their breakfast coffee.

At any rate, the period of patriarchy is passing and the patriarchal stage is setting in. Thus does the screen family picture in the momentous drama of the father. As in this admirable photoplay, spectators will hereafter be urged to be more indulgent to good old father. The world is being made safe for fathers. Soberly, the picture will be the addition to "give the young folks a chance." By that time the screen will be abreast of this age of the Montessori method and of daddies and will have caught up on history.

### Has Tinging Human Quality.

"The Good Provider," by its utterance of the gospel that the head of the house (usually) should look upon his wife as something more than a check book gifted with powers of speech and locomotion, marks a turning point in the development of the screen, not only for its tingling human quality but because it turns the tide toward fathers and threatens to swamp them under a wave of affection.

Fannie Hurst, who was largely responsible for the era of the great maternal urge with "Humoresque," has possibly decided to make amends and grant equal rights to husbands in tears and chuckles on the screen. She is very notably abetted again by Miss Vera Gordon, Dore Davidson and Miss Miriam Batista, as well as Director Frank Borzage, who helped make the earlier production the gold medal photoplay of 1920, while to show what a praiseworthy effort has been made to repeat with the same cast even the cat in the new picture is a grandson of the ome in "Humoresque." And as an indication of how well he is attuned to the story, when the hair of the parents turns gray in the picture the black cat becomes white too.

The story is an extremely simple one of the intimate domestic nature with which Miss Hurst enjoys conducting "at home" on the screen. A humble Jewish merchant, peddling goods from a wagon, moves his family from city to country and struggles up from poverty, establishing a prosperous store and buying his own house, making it look habitable after several years. But presently his grown up son and daughter feel the urge to go to the city, which is constantly catching the tails of the young in films. After much argument the father finally yields to their wishes and takes them to an extremely expensive New York hotel, where he goes broke—unreasonably. Thereupon every one grows busy with a sense of filial duty.

For all its keener character, the picture might be labeled "Any Home, Any Father's Argument." The constant dispute between father and children over their divergent interests is at bottom little more than repetition of the extremely natural handling given it by Borzage keeps the beholder more interested than it is his own family. No better feature in the superior quality of this production could be found than the fact practically every episode is unusually long for a photoplay, yet it rivets the attention more than the regular technique of skip-and-jump presentation of scenes.

### Both Pathos and Humor.

The occasional note of pathos is unobtrusive and the humor fits like an old shoe. Quite original and amusing is the scene of the conservative father bodily rejecting from his show window the feminine figure in negligee which has appeared in his progressive son as the latest and newest in window dressing. Father's desperate wrangle with the children over the menu items at the expensive hotel ought to appeal to other fathers waiters. And while the end can be guessed by the practiced film fan, it is enlivened with a shrewd trick that makes the tribute of a skip-and-jump presentation of scenes.

Miss Gordon and Mr. Davidson do so well they could be advertised as "appearing in person—not a movie." In view of the construction of the piece, Davidson romps under the wire winning with the honors. His pantomime speaks rears of subtleties for itself, and he portrays this Polish character so effectively one can fancy the accents of Bernard in it.

## MISS ANITA STEWART AS MODEL IN FILM Appears in 'The Woman He Married.'

**STRAND**—Miss Anita Stewart in "The Woman He Married," a First National attraction directed by Herbert Ashford and directed by Fred Niblo. One wonders who selects the stories for Miss Anita Stewart's pictures. Whoever he or she may be, that person must have the easiest job in motion pictures, next to running the bells on the photoplay telephones. Presumably all he has to do is remember some notable film masterpiece of about fifteen years ago, and then pick a story along the same lines. At least that is the impression one gathers from her latest vehicle and her new one this week fully lives up to sample. Miss Stewart portrays an artist's model in accordance with the ambition of every independent screen star to play either a model or a grand opera diva. The girl is exceptionally good, though lovely-sensory would put her on the head. You realize that from the way she turns down an offer from a debonaire artist to go with him to Paris, since she realizes his wife might be prejudiced the subject. But when she marries a wealthy man's son father-in-law naturally suspects the worst. So he disowns his son, in the good old fashioned way. From that point the story proceeds like many others the spectator has lived through.

## "CHAUVÉ SOURIS" BRINGS MORE THAN \$10,000 FOR RUSSIAN RELIEF

Actors and Actresses in Costumes as Ushers, Doormen  
and Water Carriers Receive a Golden Flow of  
Tips at the Benefit Performance.

The most unusual feature of a most unusual performance at the Forty-ninth Street Theatre last night, when a special presentation of "Chauvé Souris" was given for the relief of starving Russia, was the presence of prominent stage stars as ushers, water boys and door tenders and in other jobs for which they admitted they were untrained by nature. It was the sight of these stars, who presented this initiative Russian troupe in America, bubbling around the place in a Russian sabbat hat.

Of course, Mr. Gest was born in Russia and so was entitled to the headpiece. But most of his friends got a shock when they perceived it. Mr. Gest has been accustomed to wear a velvet fedora of severe, almost domestic black, and has made that chapeau as famous along Broadway as the chewing gum signs. Several times it has just missed being featured on the programs of his own productions.

It was evident that the circus was going to be outdone from the moment that Al Jolson rolled up before the performance in the manner of a czar. He could still be found holding together. It was drawn by a horse that might have posed for a Rodin statue of Despondency. "Where's Ed Wynn?" roared Jolson. "I want Ed Wynn. I heard he was going to be carriage man to-night, and I got this carriage specially for his benefit. How am I going to get out to style with him here to hold the door and put me on my feet?"

### Wynn Finally Appears.

They explained to Jolson that Wynn was backstage making up for his new role and studying his lines. For a while it looked as though Jolson would not play at being chief doorkeeper. But Nikita Balchuk, head of the troupe, took him backstage and gave him a Cossack uniform, and that pacified Jolson. He began taking tickets hand over fist, sticking cigars in the cartridge clips on the uniform and auctioning them to members of the distinguished audience at \$1 apiece as they filed past and meekly submitted. Presently Wynn appeared in his Cossack outfit, wearing the "Perfect Fool" and began issuing carriage checks after receiving a bawling out from Jolson for being late for such an important occupation when Jolson could be early as a more doorkeeper. Wynn carried a boy's rifle and held up every one for a large tip as they got out of their automobile or taxicab.

Meanwhile enthusiasm was mounting high inside the theatre. M. Balchuk, having called the officiating actors and actresses up on the stage to introduce them in his racy style, chatted for a while with the audience. Mr. Keane, who had been ushering on the

## 'YOUR BEST FRIEND' IS BAD MANNERS LESSON

New Film Shows Saving  
Power of Quarantine.

**CENTRAL**—Vera Gordon in "Your Best Friend," with Dore Davidson, a Harry Rapf production, written and directed by William Nigh. Presented by Warner Brothers.

Here is illustrated the saving power of a quarantine. Esther Meyers has visited the home of her prosperous and rising young son, only to find that his wife, a social climber, snubs her and makes her realize that "home was never like this."

But behold, the daughter-in-law happens to visit Mrs. Meyers's home and is promptly quarantined there because smallpox is being cultivated downstairs. Immediately the daughter turns to and does the family washing and becomes a new woman, as you might expect from this. When her husband meets her after the quarantine is lifted he kisses her casually, but when he discovers she has learned to cook like mother, you should see the light in his eyes. But though they both seemed to have learned that a man's best friend is his mother, they both go away and leave her flat.

The picture is also a lesson in bad manners, for the director-author has made his society folks ill bred—and has pursued the even more daring road of making his poor but honest persons boorish. The story is also original in that Dore Davidson does not play Vera Gordon's husband. He is just a humble bookkeeper, simple but good hearted, who concentrates mainly on squinting disinterested around for weeks during the quarantine. He meets the none too great requirements of his role easily, and Miss Gordon fills her typical part with the case born of long practice at being a mother on the screen and stage.

The picture's humor and pathos are sometimes naive, but on the whole it is likely to appeal to those who carefully carry their hearts into the movies.

## HIPPODROME 17 YEARS OLD.

Preparations are being made at the Hippodrome for the celebration on Wednesday of the big playhouse's seventeenth birthday with two gala performances of "Get Together." The Hippodrome was built and opened under the management of Thompson & Dunbar April 19, 1905, the opening spectacle being "A Yankee Circus on Mars." It is planned to feature in the performance on Wednesday Powers's performing elephants, which have been a part of the Hippodrome production. Hippodrome history, and Marceline, the famous clown, who had gained his first renown at the London Hippodrome, and who as "Marceline Droll" repeated his London success at the Hippodrome. Marceline, after an absence of several seasons, returned to the big playhouse two seasons ago.

## SALES BY AUCTION.

**Fifth Day of the Great "BIRNS SALE"**  
By order of  
**WILLIAM BIRNS, Inc.**  
His Collection of Art Treasures  
and Magnificent Furnishings  
at the  
**LEAVITT BUILDING**  
126 to 132 West 46th St.  
**TO-DAY (Mon.), 2 P. M.**  
And following days until everything is sold.  
NOTE—Every Interior Decorator, Architect, and decorator will find this a most valuable and interesting sale. It is a rare opportunity to see and purchase at a bargain prices. No limit! No Reserve!!!  
Cash Deposits Required.  
Descriptive Catalogue \$35. each.

## "Romance Rides" Goes From Farce To Melodrama

Horses Play Chief Part in Film  
Adaptation of Zane Grey's  
Novel 'Wildfire.'

**CAPITOL**—"When Romance Rides," a Benjamin H. Hampton production adapted from Zane Grey's novel, "Wildfire," and distributed by Goldwyn.

More kisses are consumed to the foot in this picture than in most. After lavishing buses on human beings the affectionate parties still have a large reserve left, and squander some on horses and dogs. Cats, however, are slighted. Every time the action needs to take a new lease of life, the director, Zane Grey, Irvin, J. J. Maloney, David Belasco, Milton Abru, C. B. Dillingham, Mr. and Mrs. Jimmy Barry, Julia Arfieri, Sam Bernhardt, M. Morton, James Allison, Mrs. Jerry Cohen, De Wolf Hopper, Fred Stone, Leon Errol, Ed Wynn, Gus Dreyer, Gus Hill, Maurice Goodman.

Among those present were Maclay Arthurs, Al Jolson, Frank McIntyre, Robert Hillard, Houdini, Edward Dunn, Barney Fagan, Monty Slinger, Marcus Leew, B. S. Moss, William L. Mitchell, and a quartet from the Lamb. Club sang. E. F. Albee delivered an eulogy at the grave in Woodlawn Cemetery.

The Rev. B. L. Short conducted the Club sang. E. F. Albee delivered an eulogy at the grave in Woodlawn Cemetery.

## WHERE TO DINE.

**KNICKERBOCKER GRILL**  
B'WAY & 42nd ST.  
ANNOUNCES  
The Exclusive Engagement of  
**EDITH KELLY GOULD**  
and  
**WILLIAM REARDON**  
Who Will Dance Nightly  
AT SUPPER  
TELEPHONE BRYANT 1846.

## Notes of the Stage

Midwest Harris (formerly Mrs. Charlie Chaplin) will appear on the stage with Chaplin at B. F. Keith's Colonial the week beginning next night. Harris, who has been personally appearing, making her Broadway vaudeville debut. Chaplin will appear on the screen in his latest two reel comedy, "Pay Day."

F. Ziegfeld, Jr., interrupted his work on the new Ziegfeld Theatre, the end of a dinner for Miss Billie Burke in Chicago, given by her friends there. Miss Burke is spending her vacation at the Hotel Marlborough, which has been returned to the cast after a short illness from laryngitis.

The twenty-fifth performance of "The Blushing Bride" takes place to-night at the Astor Theatre.

Mme. Petrova returns to New York to-night in "The White Slave," in which she recently ended a four month engagement at the Comedy Theatre, beginning a week's stay at the Shubert-Nichols Theatre.

Miss Regina Wallace has been added to the cast of "Whispering Wires." Kate McCarroll, who has been appearing in "The Girl in the Red Dress," will be produced by the Messrs. Shubert.

Herbert Clark now is playing Arctur in the Theatre Guild's production of "Back to Methuselah."

The newly formed Manhattan Orchestral Society will hold the final rehearsal for its inaugural concert of next Sunday night at the Century Theatre to-morrow afternoon.

Twenty-five Camp Fire Girls of the Moki group will be guests of Mrs. Louis Keeney at to-night's performance of "The Rose of the South Sea" at the Century Theatre.

Admission to everything, inc. seats and war tax, 50c to \$2.00, according to location. Children under 12 at reduced prices, all seats, except \$1.00, to \$1.50 and seats and over, 50c to \$2.00, according to location. Miss Frances White will advance in the annual revel of the Green Room Club to be held at the George M. Cohan Theatre next Sunday evening.

**RESORTS.**  
Long Island.

## SERVICES IN THEATER FOR SAMUEL K. HODGDON

Funeral services for Samuel K. Hodgdon, head of the booking department of the B. F. Keith Vaudeville Exchange, who died Thursday, were held yesterday afternoon in the Palace Theatre in the presence of 3,000 friends, mostly of the theatrical profession. It was said to have been the first time that a funeral ceremony was held in a Broadway playhouse. Floral pieces were placed on the stage.

The Rev. B. L. Short conducted the Club sang. E. F. Albee delivered an eulogy at the grave in Woodlawn Cemetery.

Among those present were Maclay Arthurs, Al Jolson, Frank McIntyre, Robert Hillard, Houdini, Edward Dunn, Barney Fagan, Monty Slinger, Marcus Leew, B. S. Moss, William L. Mitchell, and a quartet from the Lamb. Club sang. E. F. Albee delivered an eulogy at the grave in Woodlawn Cemetery.

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## AMUSEMENTS.

**WINTER GARDEN**  
OPEN—THURS. EVEG. at 8:30  
NOW ON SALE  
**Eddie CANTOR**  
In the Winter Garden's Annual Revue  
**"MAKE IT SNAPPY"**  
With NUT SHIPPER  
And an All-Star Cast, including  
LILLIAN FITZGERALD,  
Low Hart, J. Harold Murray,  
CLEVELAND BRONNER, BALLET  
SHUBERT, 44th W. of B'way, Eves. 8:30.  
Matinee Wed. & Sat. 2:30.

**FRANCES WHITE**  
TAYLOR HOLMES  
The HOTEL MOUSE  
Ambassador, 40th W. of B'way, Eves. 8:30.  
Mat. Wed. & Sat. 2:30.

**"BLOSSOM TIME"**  
Eves. 8:30. Mat. Wed. & Sat. 2:30.  
COMEDY West 41 St.  
Thurs. Sat. 2:30. Eves. 8:30.  
Went 41 St. Eves. 8:30.  
Thurs. Sat. 2:30. Eves. 8:30.

**WHITESIDE "THE HINDU"**  
"A GLA-MOROUS ADVENTURE FILLED  
WITH SURPRISES AND THRILLS."  
—Charles Danton, Evening World.

**"CANDIDA"**  
GREENWICH VILLAGE  
Broadhurst, 44 St. Eves. 8:30. Mat. Wed. & Sat. 2:30.  
Eves. 8:30. Mat. Wed. & Sat. 2:30.

**MARJOLAINE**  
With PEGGY WOOD, LENOX PAWLE,  
ARTHUR HOPKINS announces  
**EUGENE O'NEILL'S**  
GREAT SUCCESS  
**"THE HAIRY APE"**  
Beginning Monday, April 17th  
SEATS ON SALE THURSDAY  
Plymouth, W. 45 Eves. 8:30. Mat. Wed. & Sat. 2:30.

**PRINCESS** Thea—  
43rd W. of B'way, Eves. 8:30.  
Mat. Wed. & Sat. 2:30.

**THE 50 YEARS**  
Mats. Wed. & Sat. 2:30.

**VERA GORDON**  
IN  
**"YOUR BEST FRIEND"**  
Now  
POPULAR PRICES  
Conc. one to 11 M.

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## AMUSEMENTS.

**JOLSON'S 59TH ST.** Theatre at 7th  
Circle 3581.  
SEAT SALE  
**OPENING SAT. NIGHT**  
**HOPPER'S FUNMAKERS**  
In a revolved surprise entitled  
**"SOME PARTY"**  
Minstrel—Musical Comedy Drama  
Very Grand Opera—piano—Burlesque,  
Real singing  
CHORUS OF GENUINE DEBUTANTES

**ASTOR** Thea. 45th St. & B'way, Eves. 8:30.  
Mat. Wed. & Sat. 2:30.  
Cecil Loan & Co. Mayfield Bldg.